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Ryder, the fine "Burning Brush" by George Inness, formerly in the Harsen Rhodes collection, three examples each of Homer D. Martin, R. A. Blakelock and Francis Murphy, interiors by Blommers and Neuhuys, pictures by George Fuller, Wyant, Winslow Homer and other painters alive or passed away. The Snedecor, or, as it will be called, the Babcock Galleries, have always made American canvases their specialty and will continue to do so in their well-designed and well-lighted quarters near Madison Avenue.

MATTHEW MARIS

One of the most talented members of the little band of Hollandish painters who succeeded immediately to the French school that is loosely characterized as the Barbizon artists has died very recently. There were three brothers Maris of which Jakob perhaps was the ablest; but Matthew, who has just died, was a close second. Least interesting of the trio was William, whose pasture and cattle-pieces fetch excellent prices. It was Matthew, however, who in old age developed eccentricity and finally made it almost impossible to get any of his pictures out of his hands, no matter how tempting the offer.

The late Daniel Cottier was the chief agent in making the landscapes and figure-pieces of the Maris brothers known in America, for he brought their works over when there was as yet no demand for them whatever, and gallantly advocated their merit in the face of the crushing competition of Millets, Duprés, Rousseaus, Diazes, Corots and other French painters in his own galleries. Like his brother Jakob the deceased was classed among the poetic "tonal" painters who took their subjects from land and sea, country and town, ocean and sky without a sign of preference, their object being not the reproduction of picturesque places or living things but the rendering of subtle differences in tone produced by changes of light and variations in atmosphere. While Jakob and William stuck to the Netherlands, Matthew gradually forsook his own land for England and passed the greater part of his life in London. He found that section of Great Britain interesting enough, as Constable, Turner and Whistler did; but, unfortunately for him and the world, some years ago he became a hypochondriac and hermit, finally ceasing to do anything at all while imagining that he was at work on the great *opus* of his life. In this frame of mind he developed crotchets, refused to see his friends, hated to hear of offers for his pictures and, so it is said, destroyed great numbers of them because they no longer met his exalted standards. Particularly bitter over the infatuation of buyers for established names, instead of studying pictures and buying according to their power in moving the beholder, irrespective of cost, title and maker, he refused to sign his own pictures and wished to forego the advantage that the name of Maris gave them. A Quixotic attempt, with which, however, many an artist will sympathize.

Matthew Maris's pictures, figures and landscapes, town and seascapes are often very broadly, sketchily painted and at first this quality rebuffed people because they look unfinished, as if the painter had exhausted himself at an early stage. If this were not strictly true, it is a fact that Maris felt, a canvas brought to a certain point was quite enough carried out to be understood by the special art-lovers for whom he painted or whom he was willing to tolerate as an audience. In

this he foreshadowed the latest men who boldly scorn the public which can not understand their post-impressions, cubistry and futurism. He painted figure pieces in greater number than Jakob, and for Daniel Cottier at one time designs for stained glass windows and leather screens. He was a cosmopolite, born at The Hague, brought up in France where he served in the army during the siege of Paris and in later life became a Londoner. As Holland has known how to honor such contemporaries as Israels and Jakob Maris, so that country will be certain to give Matthew his due.

SOME ART PLUNDER TRACED

Lovers of art have been wondering what will be the fate of the art-works in cities of Belgium and France despoiled by the Germans; whether they will be shipped to places out of the way of bombardment or delivered over to the vandalism that precedes evacuation of towns occupied in the war. According to *Ueber Land und Meer* some antique objects have been saved from St. Quentin by boxing them up and sending them to Maubeuge. The Lecuyer collection of pictures and figurines, the Fervaques and other collections of books and art-works as well as a portion of the old glass in the apse of the cathedral are now in Maubeuge—if it has not been considered safer to remove them again to Berlin. Certain portraits by La Tour, the famous painter in pastels under the last of the Louis, were carried off. St. Quentin was the birthplace of La Tour who presented the town with four score portraits, including one of Chardin, the painter so greatly praised by Diderot, of Peronneau, of Marc-René Marquis d'Argenson, of Prince Xavier of Saxony and others.

At Maubeuge the old inn "At the Poor Devil's" was commandeered and a Berlin architect named Keller was ordered to enlarge and adapt it to an art museum. To Lieutenant von Hadeln was given the task of selecting from the spoils of St. Quentin, Coucy, Laon, Noyon and Péronne the equipment of the renovated building. What particular treasures were transferred at once to Berlin may appear later; at present the objects shown at Maubeuge include the above-mentioned and a lot of busts, fonts and carvings in relief from churches and cathedrals. A statue of St. Quintinus and two ancient painted likenesses of the same beatified martyr came from the cathedral of that city. Paintings by Joseph Vernet, another prime favorite with Diderot, came from Valenciennes. A marble of Napoleon by Canova, the "Spinner" by Langlet and many tapestries, Old Flemish and Gobelins, are mentioned, which include a series of three showing the life of John the Baptist and another with the "Story of Tobias and Tobit." A baptismal font is part of the loot from the parochial school in Vermand. The article in *Ueber Land und Meer* is so written that the reader is allowed to admire the altruism of the Germans in saving these things from the dangers of bombardment and the devastations of French and British spoliators. Incidentally it is meant to give the German soldiers recreation and mental refreshment between the seasons of toil in the trenches. The real purpose appears to cynical persons a rather elaborate *camouflage* whereby the exhibition of a certain number of stolen art-works modern and antique will divert inquiry as to the whereabouts of objects of the first rank which are not there but elsewhere.